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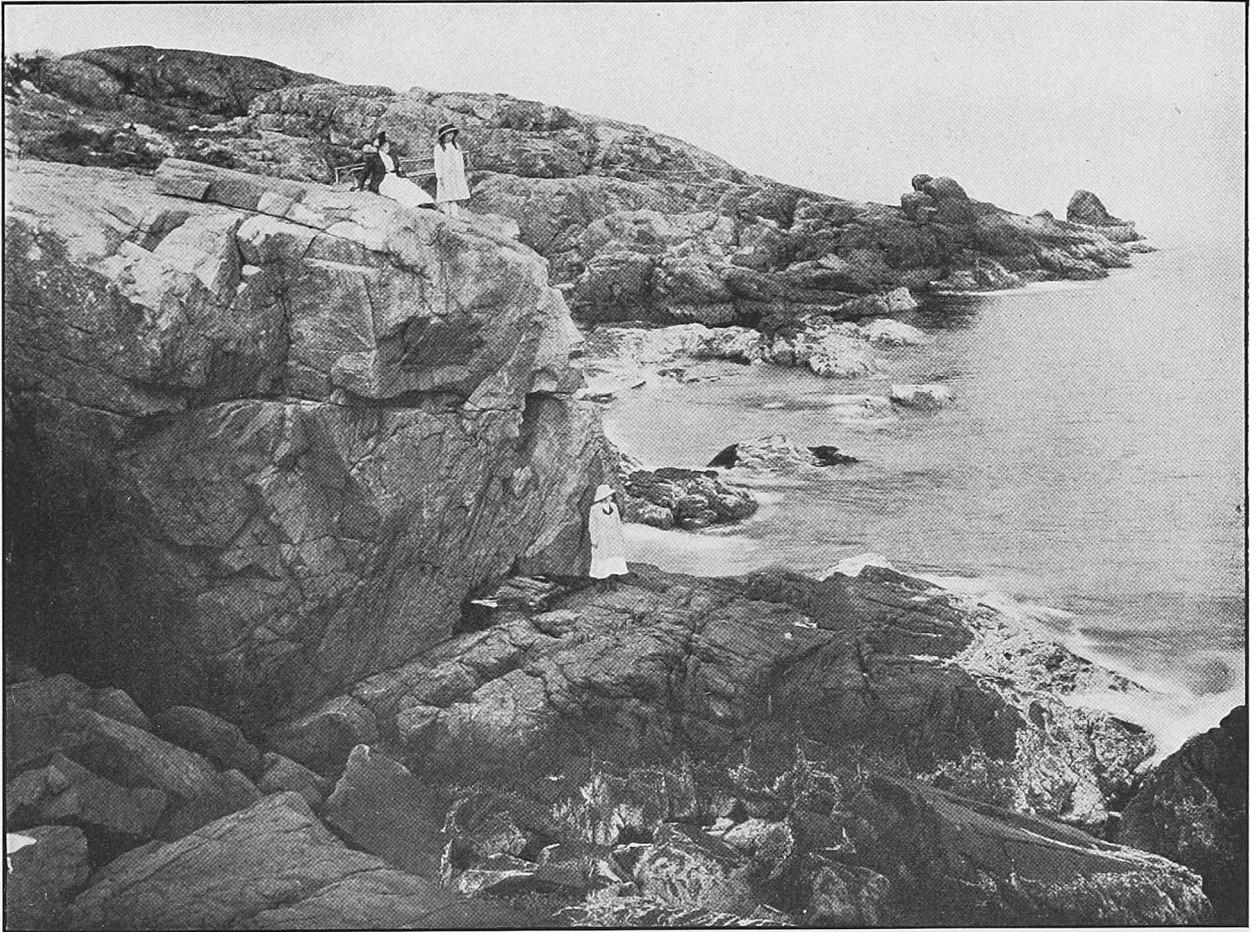
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NATURAL ROCK FORMATION ON THE ATLANTIC COAST AT SEAL HARBOR, MAINE, REPRESENTING  
A CLEAN-CUT NATURAL GRANITE BULK OF MASSIVE BOLDNESS

*(See page 73)*

“ Go forth under the open sky, and list  
To Nature's teachings.”

Partial  
view of the  
rockery of  
O. C.  
Lippincott  
in German-  
town, Pa.



A remark-  
ably fine  
example of  
amateur  
work done  
by the  
owner.

## ROCK GARDENS

BY RICHARD ROTHE

*(Photographs by the author)*

TO those of us who are in close contact with the nature and flower-loving class of suburban and country home-owners, their present deep and lively interest in rock-gardening is plainly apparent. As one of the many signs of a healthy advance in the beautification of home grounds, I believe we have every reason to aid and encourage particularly the active and self-thinking amateurs who desire to take the initiative in this direction. It seems to me, however, before beginning with the real work, we should be perfectly clear about the purpose and meaning of a rockery. We want some information as to the possibilities in effects, and naturally we are anxious to see and study examples of various dimensions and different character to get a general idea of a true rock garden, and the problems connected with the technical part of building it. For books on the subject, we still depend largely on English publications, but owing to differences in climate they are apt to prove misleading, at least in the selection of plant material. Leaving the Japanese gardens out as in a distinct class by themselves, we soon realize the fact that rockeries, especially of moderate and smaller dimensions representing American conceptions and ideas, are as yet somewhat rare. When trying to obtain photos to illustrate this article, I found myself compelled by prevailing conditions to resort to my own design, or use pictures of work in which I have taken a prominent part. In building the rock construction for "Lindenhurst," near Jenkintown, Pa., I had the pleasure of cooperating with Mr. John H. Dodds, the superintendent of the grounds of Mrs. John Wanamaker.

In my opinion the American rock garden should

represent the result of an honest attempt to combine the beauty of primitive rocks and natural rocky formations with that of a floral vegetation more or less mountainous in character. To build and enjoy a rock garden, however, does not necessarily require a large estate with natural landscape conditions especially adapted for its introduction. So far, the proudest and happiest rockery owners I have met live in suburban districts, where the total area of a building site seldom averages beyond the one acre size. It is usually here that personal ingenuity and a loving interest decides the issue. The purely practical purpose of the rock construction is the same, no matter how large or small it may be. If the ground formation is not appropriate to the growth and display of a host of interesting plant species consisting largely of our most attractive native mountain flora, it is a failure, regardless of how beautiful the designer may have made it.

Returning to the work of construction, we can heighten the total effect of a rock garden immensely by keeping before us the ground formation and proportionately balancing the massive parts, also by giving due regard to the ruggedness and contours of the stone work. The small rockery on the suburban lot running along an embankment as a scene of interest and activity to the plant lover and naturalist offers many problems. As a prominent feature of a home ground, it is an object of beauty when designed and planned as ingeniously as the rockery of Mr. O. C. Lippincott on Lincoln Drive, in Germantown, Philadelphia, shown in our illustration. The semi-shaded woodland section, the rock-garden treatment of the course of a brook



PARTIAL VIEW  
OF ROCK GARDEN  
AT "LINDENHURST,"  
THE COUNTRY  
RESIDENCE OF  
JOHN WANAMAKER,  
NEAR JENKINTOWN,  
PENNSYLVANIA

ROCK GARDEN  
VIEW AT  
"LINDENHURST"  
SHOWING POOL

running through a deep ravine-like cut, and again the construction on a mountain slope or hillside with ideal natural conditions, are possibilities we are apt to be confronted with any day. For personal efficiency, the novice in rock-garden building may take the most instructive lessons from nature herself. Considering geological stratigraphy to be of secondary import, I directed my attention first of all to the study of those elements of beauty in rocks applying to my object. The surface formation of ledgy plateaus, the ruggedness of rocky mountainous slopes and the picturesqueness of some of our cliff-bound seashore lines make more clear our power of vision. Our illustration of the clean-cut natural granite bulk facing the Atlantic Ocean near Seal Harbor, Maine, bears evidence of this. In general contour and massive boldness its beauty appeals to us at a glance. Seeing it in reality, we find the variation in colors of the rocks ranging from snow-white to deep salmon and rosy pink, and again to a deep bluish-black. This is one instance showing that the employment of a rock material of vivid coloring in marked variations when building the construction of rockeries does not necessarily mean to work contrary to nature. The picture seems to me like a page out of "Nature's Guide Book." It is delightful to discover some picturesque natural grouping on a hillside. The beautiful growth of our native rhododendrons and kalmias upon the slopes of the Alleghany Mountains as object lessons suggest the rock-garden idea and inspire us in our work.

The best time to build rock gardens is during the fall and winter months. But now, after so much admiring, studying and diligent writing about the beauty of natural rocks of the rough weathered kind, I frankly confess that I have very seldom had this material at my disposal when building rockeries. Long-distance hauling of large weighty rocks is expensive. Therefore, near the large Eastern cities, we often depend on the nearby



quarries and their rough, oddly shaped grade of broken rocks. If lucky, we may be able to obtain some fine weather-beaten blocks in the lot. As a rule, however, surface coloring is the exception. If after some experience we prove capable of building a rockery out of almost any kind and form of stone, it is on account of our study of Nature's prototypes rather than out of our so-called experience. As a matter of fact, I wish to state that out of poor material no first-class rock-garden effects can be obtained. Granite in coloring is very attractive when exposed to the open sun. Brownstone is also preferable for the open, while the gray sandstone and the light-colored limestone grades are best suited for shade and partial shade. The rockery built out of round field boulders I think most appropriate for level ground. Yellow and brown flint rocks found in the beds of river and creek I consider excellent along natural water-courses traversing the open sunny lawn, and also for the shores of smaller ponds or pools. In regard to situations, we should try to discourage all attempts to build rockeries under the deep overhead shade of trees, especially Norway maples. Desiring rich floral effects means to build for the principal part out in the open sun. The rockery as a special



feature of home-grounds does not call for a fence, hedge or wall to surround and protect it, but it needs the loosely planted ever-verdant setting of the dwarfy evergreen growth characteristic of high altitudes in the mountains. At this instant, I see my friend, the architect, looking at one of my rockeries and turning to me with that indulgent smile of his, he says: "Very well, but a rock garden is not an essential part of a place." My reply: "I quite agree with you, but if the owner of a place wants us to make a rock garden the most conspicuous and attractive feature of his grounds, are we up to the task?" From the opposite direction a few minutes later a lady garden-enthusiast approaching us voices her impression by exclaiming: "You know, rock-gardening is going to be the fad of the near future." In my humble opinion this would be the worst that could happen. As a fad it is going to be a fizzle, surely.

What we expect to see is the rock garden as an innovation in our public parks for the purpose of introducing and effectively displaying the beauty of our native mountain flora. We expect the elaborately built rockery of adequate dimension,

well arranged and well cared for, to be made the most enjoyable spot on our large and refined private estates, wherever the natural conditions favor their introduction. Last but not least, I expect rock-gardening to be taken up by many of the advanced garden amateurs in suburban districts. Personally I don't know of a more interesting and enjoyable task than the building of a rock garden. Rock-gardening means concentration: it means an acquaintance with and the enjoyment of the largest variety of plant species on the possibly smallest space. When once established, it does not require any more than average care, that is, weeding and at drought the necessary watering. During spring-time, when in full glory, the rock garden offers its large brimful measure of cheer to us. The dense sheets of the blossoms of phlox, *amœna*, *divaricata* and *subulata* appear like a greeting from distant hillsides. The sweet fragrance of the different mountain dianthus and the mountain thyme seems a breath from the clear atmosphere of lofty regions. Truly a well-kept and carefully arranged rock garden during flowering season should be seen and enjoyed rather than described.

## SIMPLICITY THE KEY-NOTE OF MODERN ARCHITECTURAL DESIGN

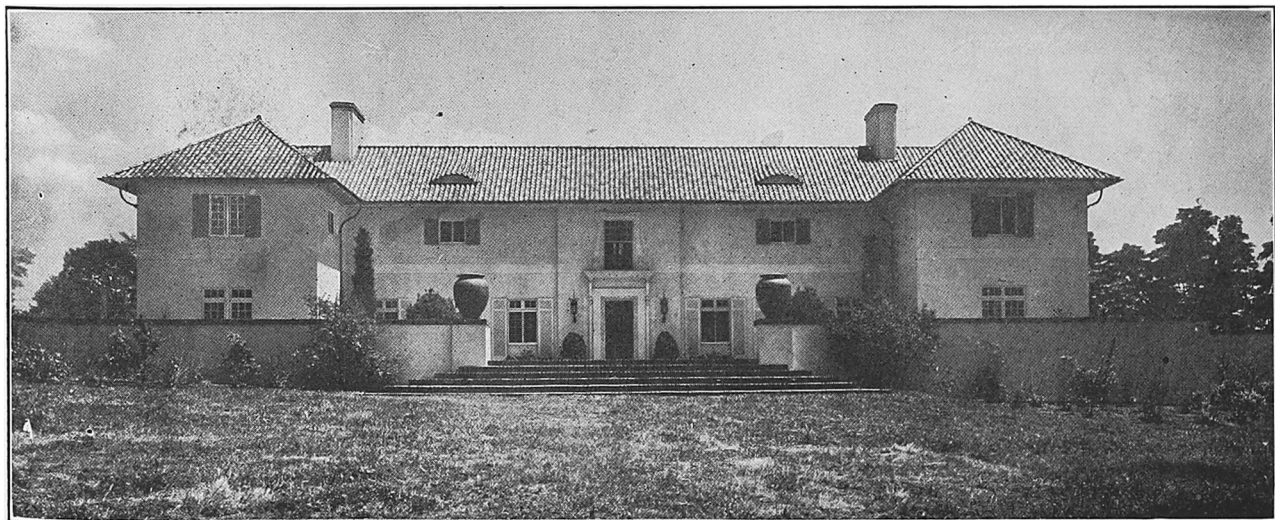
BY LIONEL MOSES

IT was not many years ago that the key-note of architectural design was ornateness. Architects vied with one another to see how much ornamentation could be crowded into a given space. This was true not only of the carpenter—architect but, alas, was equally true of the professional whose training might have been expected to show him the error of his way.

We walk along our main thoroughfares in any large city and see the evidences of a disordered taste; we motor through the suburbs and out into the country and here also we see that the past has dealt very unkindly with brick, stone, and wood, has distorted it into strange and ugly shapes and covered it with equally unfortunate decoration.

But even while edifices of the kind described,

were being erected, there was rising a generation of artists destined to bring order out of the chaos. They were what might well be termed pioneers in good architecture. They were of the gentle kind who, with quiet dignity, designed for the equally gentle; those who were modest and retiring, rather than blatant and unrefined. Here and there arose houses different from the rest; dignified, simple, quiet. People saw these houses and liked them and soon they put to shame their neighbors. And now after a generation, city, suburb and country are filled with residences and public buildings which charm the eye and please the best-developed taste. Architecture of this good type has come to stay, to the benefit of communities and to the advantage of the entire country, for art is a civilizing influence



RESIDENCE OF MRS. ERNEST ALLIS, LOUISVILLE, KENTUCKY

*Lewis Colt Albro, Architect*